

## Negation, Fathers, and Sexuation

---

Hegel: *Verneinung*, *Verleugnung*, and *Verwerfung* ...

Applied to the three forms of mental neurosis, perversion, psychosis:

- negation-as-denial: "I never borrowed the kettle you're asking me for."
- negation-as-repudiation: "I returned it to you unbroken."
- negation-as-foreclosure: "It had a hole in it anyway."

Because each of the latter two types of negation are also negations of the previous form of negation, the three forms of negation reduce to two: (1) Repudiation negates denial, and (2) foreclosure negates repudiation and denial. These two internal negations are "negations of negations," making the system of three negations also a kind of double self-negation.

The effect of this internal double self-negation is evident in the joke of the broken jug applied to Iraq (Žižek, *Iraq: The Borrowed Kettle*, London: Verso, 2004):

- Our labs found definitive evidence of weapons of mass destruction.
- Even if the evidence wasn't conclusive, they suggest that there *must* be WMDs.
- The lack of WMDs doesn't mean that we shouldn't invade Iraq.

The presence of the three Hegelian forms of negation in popular jokes demonstrates not just that triple negation is already a part of the popular unconscious, particularly in the recognition of irony, but also that these three types "work alongside of each other" to compose a compact logic-of-the-whole, where each form of negation implies the other two. Like Lacan's categories of the Symbolic, Imaginary, and Real (which also correspond to neurosis, perversion, and psychosis, respectively), negation's three forms seem to be bound into a Borromeo knot, where the system binds components that otherwise operate independently. (Note: this is "transcendence Lacan style" in that topology is sufficient to demonstrate a "higher order phenomenon" without resorting to a hierarchical schema that would result in a bad infinity.)

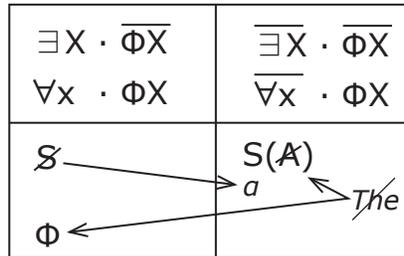
Negation *per se* is related to the "resistance" of the unconscious as it manifests itself in consciousness. Resistance is what makes the jokes funny: their wild logic is nonetheless understandable. In comic personifications of this attribute, we have the character who is desperate to get out of responsibility for an extremely unethical action — who, after being called out, still wants to manipulate and control, to remain in a position of power and influence. In other words: the father who "does not know he is dead." A more sober version of this comic character would be the father whose influence requires death: an apotheosis that transforms him into a super-ego. Alfred Hitchcock was fond of using portraits of such figures (e.g. *Rebecca*, *The Peregrine Case*, *Suspicion*), where they served to contextualize barriers faced by the "Oedipal couple."

"Between the two deaths" is the interval of "the Dead Father" (see the table on page 2). This is significant because the three forms of negation have to do with the interlocking twists represented by the labyrinth, whose fractal relationship point to the structural bond uniting negation itself, as denial, repudiation, and foreclosure. Compare, for example, St. Peter's denial of Christ, a statement made three times, before the cock crows three times; a statement which reveals Peter's relation to Jesus as conscious (denial), ethical (repudiation), and transcendental (foreclosure).

The negative is the "logic" of the obverse. It's what happens when you turn the unconscious upside down. The "unconscious of architecture" for example, is the presence of this turning-over in the field of the built environment, when we perceive its "obversity" in the three linked forms.

The impasse (Freud) or "*passe*" (Lacan) to do with this negation. Both specify the end of psychoanalysis, both as a goal and a termination. It is the final acceptance of the *inconvertibility*

of negation, its refusal to be resolved or explained. Thus, the issue of sexualization is significant. The crossed out ~~the~~ of ~~The~~ Woman is the paradox: there is a theory of sexualization that concludes, obversely, that there *is no sexual relation*. But, here it is in the diagram! There are three negations in the diagram: (1) there is one who escapes the rule of castration; (2) not-all who call themselves women are subject to the rule; (3) *no one* of the women are *not subject* to the rule. Lacan diagrams it this way:



$\Phi X$  is the "rule of castration";  $\exists$  means "there is at least one";  $\forall$  means "all";  $\$$  is the barred subject;  $S(A)$  is the incomplete or enigmatic/unconscious Other;  $a$  is the *objet petit a*, whose effect is that of something desired that is (permanently) absent/missing. The left upper quadrant states the conditions of the phallic law and the exception of the Primal Father. Note:  $\Phi X$  is the law of symbolic castration, the suppression of unlimited sexual freedom. The right upper quadrant is the complex feminine relation to the phallic rule. Lacan and others have clarified this often misinterpreted paradigm: not all of woman is subject to the phallic rule; and there is no exception to this.

What does the  $\forall X \cdot \Phi X$  mean? Literally, it's that everyone must submit to the "phallic" rule of symbolic castration. The rule is the condition of neurosis: If a subject wishes to join networks of symbolic relationships, he/she submits to the result of mis-recognition. He/she will be represented symbolically, as a position or entity defined in relation to the network and identified through the system of signs that maintains this network. The king becomes the crown (metonymy).

Like any system of laws, the integrity of the system is maintained by an exception, which can exist as a possibility, but whose reality, historically or otherwise, "cannot be proved." Such is the myth of the Primal Father, whom the sons conspire to murder in order to keep their loyalty secure by the secret knowledge of conspiracy to murder. The reverse-engineering of this is that *any* secret functions as a secret about the murder of this hypothetical renegade, the Father who had unlimited (sexual) access to women, the very thing that the sons deny themselves in order to maintain the Law. Anything that functions as a secret leads back to this "fictional/undeterminable" crime, which, because it cannot be proved, maintains its truth and power.

Freud's point about sex: It's not so much the "boy-meets-girl" aspect of sexuality, which is for the most part an expression of networks of symbolic relationships, evident in the transferability to different modalities, such as lesbian and gay relationships. It's the more generic relationship of sexualization to negation, and the impasse this constitutes by taking up the condition of negation in the radical obversity of subjectivity ... it's the "ultimate perversion." The subject may be neurotic in relation to others but, to itself, it's fully perverse in that it fully integrates negation as such, that is, without diminishing negation's capacity for paradox and contradiction. Thus, *Vertigo's* Judy is fully perverse in her role as a bridge connecting all of the "schemas" that construct Madeleine, including the faked scenario of the wife haunted by the ghost of Carlotta. The real Judy character is, as a character, only neurotic in her desire for Scottie and a "normal love life" outside of the felonious fantasy she helped Madeleine's husband Elster to construct.

The Law's need of a Primal Exception is the relation to the boundary language whereby an estimate father, Father 1, is required to leave the field to the rule of a Father 2 (Yahweh), who, as inept and meddling, seems to lack consciousness (i.e. is indifferent, asleep). The third father, a mortal father, is vulnerable to and sometimes requires death in a form of apotheosis to achieve full god-hood. Here, I must adjust Gennie Lemoine's scheme.

<b>Lemoine</b>	<b>Sex/Death</b>	<b>Rhetorical Mode</b>	<b>Ø-Mode</b>
Creative father (F1)	Doesn't need sex (Elohim)	Enunciation	Withdrawal
Petulant father (F2)	Vicarious sex (Yahweh)	Commandment/Inspiration	Mastery→Hysteria/miracle
Dead father (F3)	Deified/excepted by death	Annunciation/Parable	Hysteria→Foreclosure
F1 extimacy (local)	Return of the "dead" hero	Prophecy/Fantasy	Zimzum→Prophecy

Lemoine speculates on where the desire of the woman goes. Elohim, the creative father, is the One "who says no to the phallic function. We shall see that it is towards Him (or His representative) that the desire of the woman will go." I disagree. The creator-god Elohim, has nothing to say no to, let alone a phallic function. It is clearly the Zeus/Yahweh version of god that Lemoine has in mind. As an exception to the rule he establishes, this kind of god uses exception to commit the crimes he forbids to mortals. Zeus's many indiscretions are the main evidence. Yahweh's doubtful ethical actions, such as the persecution of righteous Job or the tempting of his devoted servant Abraham come quickly to mind. Other cases, such as the existence of the serpent in the Garden of Eden, are worth investigating on this account. Zeus is clearly a "god of exception," not a "god of creation." Creation is, as Lemoine emphasizes, not in the need of sex, except as a metaphor, in the case of the union of earth and sky in the myth of Uranus and Gaia. Zeus does have sex in one account of his fathering of Athena. Zeus, fearing that his consort Metis will bear offspring who will replace him, swallows Metis (playing the mother), but Metis is already pregnant with Athena. A birth is already "owed" and must be "paid," even through the parthenogenesis of Athena. Zeus is, after all is said and done, a petulant father type, F2, who is the exception affording the existence of the rule.

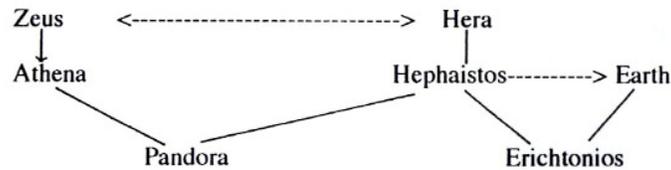
I think we have to inspect Lemoine's system further, based on what we know about four women: "The Lady" of the troubadours, the Virgin-mother of Jesus (F3), and Eve as the Biblical counterpart of the "constructed-not-born" Pandora. We can, following Lemoine, tag the three fathers in terms of who needs sex. We can also tag these four women with respect to the system of fathers. This is important with respect to Lemoine's main source, Nicole Loraux, whose book *The Children of Athena* studies the role of Pandora as "the first woman." The creative father, F1, does not need or use sex, except metaphorically. The vicarious Petulant Father, F2, enjoys sex indirectly, through his subjects. The excepted dead father, F3, has need but renounces this need, i.e. he sublimates sex and is similar to the castrated sons who use conspiracy (to kill and/or take the place of the father) as a communal bond. [Note: when the term "primal father" is put in terms of Yahweh rather than the Freudian father whose sexual license earns him the hatred of the sons, the case becomes much clearer. We see that the result, conspiracy, is the main point, and that, as many affirm, the actual existence of a licentious father becomes irrelevant.]

When the father of exception becomes the father of mastery, his eventual death at the hands of his conspiratorial sons is required to establish and maintain The Law. The reason for this murder was his gratuitous enjoyment of any and all women. This is what makes the sons furious — the father of exception takes something that is of no use to him. He violates the principle of usufruct which is at the heart of the sexual relationship (and *vice versa*).

We can relate the three fathers to the three forms of negation if we see how neurosis, perversion, and psychosis relate. Harold Bloom's citation of *zimzum* (*Kabbalah and Criticism*) is helpful, if we see how contraction of God is related to the "word" that brings about the concrete existence of creation, and how this "creatureliness" is the condition that underlies humans' later relations to God through speech, in particular prophecy, which attempts to access this state of creatureliness. "Castration" is what happens, in a primal form, with *zimzum*. The world is evacuated of meaning and left with "just the facts," a case that interested Gershom Sholem in his correspondence with Walter Benjamin.

The three gods' relation to sex gives rise to the general conditions of sexuation. At the same time, these three states are conditioned by *contraction*, which Bryant sees as the real meaning of the Ø, the phallus. I expand the Ø to include the Ø/β or connective (tissue) of Bergson's theory of *durée*, taken up by Deleuze at great length. But, there are not three conditions of sexuation, are there? The masculine side of Lacan's formula table demonstrates the law of the excepted father, what Freud covered in his account of the murder of Moses by the Israelites ... But, what gives rise to the founding of nations in general (Vico's question)? We could say that

this is the "simple negation" of denial: we didn't kill our father, we don't know what happened to him. The father who is exception to the Law,  $\exists x \cdot \emptyset x$ , needs sex but his need is gratuitous, a violation of usufruct. Out of this violation, the principle of usufruct can be known and expanded as the basis of all subsequent laws.



Loroux's/Lemoine's account of the "construction" of Pandora. Athena escapes the advances of Hephaistos, the blacksmith. His sperm "impregnates" the earth and Pandora is molded out of this fertile mud. She is therefore a counterpart to Erichtonios, the serpent-god born of the soil, but the significant difference is that Pandora is a created being based on a "misrecognition" of or replacement for Athena. Her relation to Prometheus (whose theft allies him with the hot/dry element of fire) is also possibly humorous, in terms of the impregnation of the cold/dry soil (melancholia).

The feminine side is more complex. It involves the perverse and psychotic versions that involve layers of self-contradiction. However, we may see that the "fractal" nature of negation means that there can be no simple parsing of sexuation based on negation. The system itself is (sequentially?) neurotic, perverse, and psychotic. Lemoine grounds her analysis on the myth of Pandora, the first woman. Created without sex, Pandora is the punishment of the gods for humans' theft of fire (Prometheus). She is molded out of earth fertilized by Hephaistos's sperm (he was chasing Athena at the time) and, hence, related to the Demeter myth tradition, where Hades/earth, as a "treasury of signifiers," provides both spiritual and material sustenance. We should, however, retro-fit Pandora to Eve, the Biblical version. Eve's genesis is also a-sexual; and her ultimate role is to punish mankind, Adam, for the theft of wisdom. Like Pandora, she herself is punished. She is a negation, who is herself negated.

Eve's relation to Mary, whose a-sexual nature has to do with her ability to give birth without copulation, or rather, by a conversion of the act of reading (the set of signifiers,  $S_2$ , in Lacan's terms) to impregnation. This is still a relation to a Hades of sorts in that the set of signifiers  $[S_2 \dots S_2]$  constitutes the "treasury" — fulfillment of prophecy — that Mary unlocks through the birth of Jesus. The tradition supported famously by St. Jerome, the translator of the Vulgate, was that Mary was impregnated by the wind — the divine *afflatus*. The famous painting of Jerome by Antonello da Messina flags this belief by placing a partridge on the threshold of the internal frame — the *porta caeli*, or window of heaven — of the painting. The partridge, too, was able to be impregnated by the wind.

The genealogy of Pandora, cited by Lemoine from Nicole Laroux's *Children of Athena*, relates the "father who has no need of sex," Zeus. Pandora, a monster in terms of being a "pure creature," is permanently a Big Other and, hence, the model for The Lady of the troubadours. "Suffering/negated" — silent — and enigmatic (a bestower of both good and evil). Already allied as the first woman with Eve, we must investigate the relations of Eve, even as a compromised creatrix, to Mary, the virginal/a-sexual mother of Jesus. Mary "makes room for Jesus" (*zimzum*). Her void is the result of her reading a text whose *divine afflatus* impregnates her.

The relation to the Perdix myth is informative and, ultimately, takes us back to the humorous lore contrasting Icarus (who failed in his attempt to overcome the resistance between hot-dry Apollo and cold-wet Okeanos) to the "successful" transformation of Perdix into a partridge, a bird that flies low to the earth and hence corrects Icarus's humorous formula by connecting blood (warm-moist), symbolized by the fact that Perdix was Dædalus's nephew, and by the theme of his death by being thrown off a cliff, and cold-dry earth. In the "square" of humors that model the seasons, Perdix is the geometrical complement of Icarus: a "spring" (earth-to-air) to his "fall" (fire-to-water).

The theft of fire provides a key to connecting these mythic tales. Pandora is to Perdix what Prometheus was to Icarus: personifications of the theft of fire by ocean with the advent of

winter, followed by a return of wealth from the underworld in the spring. Summer to fall; winter to spring; provide the logics by which Pandora “corrects” Prometheus following the same trail as Perdix and Icarus: death and resurrection. Prometheus was the son of Iapetus and Themis, both born of the unions of earth and sky (i.e. hot/dry and cold/dry) — a “dry line.”

The cycle of humors/seasons — what does it have to do with the three-fold system of negation? The link would show how sexuation is, as *primarily a system of complex negation*, is pulled into this myth about fire and the evolution of theology from a father god who doesn't need sex to one who uses it gratuitously, to one who renounces it altogether (i.e. the “feminized” god, Jesus). Denial, renunciation, and foreclosure should possibly be read in reverse for the theological account. By creating the world and enduring the negation of the creator who must stay out of the way thenceforth, Elohim is primarily foreclosing his own nature: “set it and forget it.” But, what results is the “neurotic” condition of Pandora/Eve, where (knowledge of) good and evil are set forth as competing possibilities. For an interventionist god, we get Yahweh, the meddling god who enjoys sex vicariously, directing the Israelites to procreate without limit. This intervention is direct and often malicious, as in the case of Abraham and Job. Only with the god who completely integrates death into his deification, Jesus, do we have the perverted condition, repudiation — a theme followed by the *denials* of the disciples, replete with triplets. These denials, however, precede the appearance of the resurrected Jesus, now functioning as an Absent God.

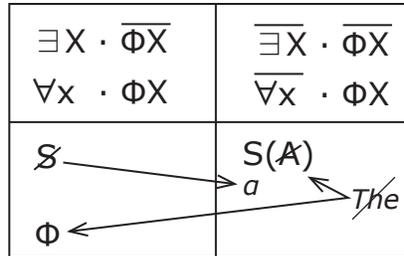
Icarus, too, is a “winged god” who dies; his “twin” (rival) is an immortal bird, and we are led to speculate on a more complex role of the dove that plays the Holy Spirit in Christian iconology. Is the dove a symbol of the unity of earth and heaven or a competing spirit that trumps the Vicarious Pleasure God. The dove's origins in the dove-goddess Astarte/Aphrodite, goddess of sexuality, argues for the latter. In ancient statuary, we see the dove borne on or out of the head of Astarte. Like Athena's birth from the head of Zeus, we get an a-sexual account of sexuality. The ancient perception that the head was linked directly to the testes should not be forgotten (Richard Onians).

We must regard Icarus and Perdix as a part of a single system, related to the deployment of negation in seasonal terms. Negation taken up into the humoristic system has implications for human physiology, history, psychology, etc. as well as the cosmos conceived on the largest scale. This is creation in terms of “the created,” the “creaturely.” It is the full result of Pandora's curiosity, goods and well as evils. Sexuation as “impossible/Real.” The Lacanian table thus itself constitutes a relation of the various kinds of negation. First there is the negation of the “phallic rule” of castration by the “father” who is the exception to the rule. Next, we have the double negation of The Woman and all women: women as negated by men, as the evidence of ethnography suggests so conclusively. In revenge for voting Athena as the protecting deity of Athens, the men excluded women “from being counted.” The birth of a woman did not add a unit to the Athenian population; a death did not subtract. The ambiguous attitude towards women were the basis of several key dramatic works: *Lysestrada* and *Alcestis* in particular. The solution to this “problem” lies, I would argue, in the duties of women as “priestesses of Hestia,” the tenders of the hearth and, hence, mediators of the living family and the dead family (*manes*; later *lares* and *penates*). Just as specialized groups who operated as undertakers for confederated tribes using centralized burial grounds, women in general were equally ostracized, but their ostracization was internalized to the center of the household, an “extimated” sacred center. The hearth was a site of exception and point of prophecy, as evident in the customs that protected it from the eyes of strangers. It was “visible but invisible,” a function converted to blindness-while-seeing that protected the living from the intrusion of the *manes*. The spirits of the dead were blinded to certain household secular matters, such as the marriage of daughters, which would officially amount to a defection of a priestess, a violation of her vows of chastity. The custom of carrying the bride over the threshold of the husband's house was one of the symptoms of this belief. The bride had to be represented as “being abducted” against her will. Otherwise, the *manes* would punish the bride's family with bad luck.

Lemoine argues that the key has to do with counting. Woman does not equal to ‘1’ in the additions and subtractions of human numbers. When a woman is born, mankind is not increased by a unit. When a woman dies, there is not a subtraction of a unit. This is apparent in the play, *Alcestis*, where King Admetus is allowed to live because his wife Alestis has volunteered

to take place in the Underworld. But, this sacrifice “does not count,” and Herakles is able to argue successfully to *Hades* that she may return to life. If woman does not “count as one,” as Lemoine, citing Aristotle, claims, does this mean that man does? How is it that man is able to count as one. Clearly, this must rely on the case of negation involved in castration. Man can count as one because he can enter into the symbolic field. His sacrifice of the *objet petit a*, the  $\emptyset$ , allows him to “count as one” — to “stand up and be counted.”

It may be possible, even necessary, to read Lacan’s schema of sexuation as a quadrature, where the vertical and horizontal dividing lines act as thresholds of negation. But, there are only two of these! How does double negation lead to four separate categories? I doubt that these questions can be answered in any logical way, relying only on the basis of negations and negations-of-negations.



The quadratic schema of sexuation graphically offers “vertical” and “horizontal” negation lines, affording a counter-clockwise sequence of the Hegelian forms of negation (denial, repudiation, and foreclosure) related, respectively, to the discourse of the master (upper left), Mary/Jesus, and The Lady of the troubadours. The final, lower left, condition,  $\mathcal{S}/\emptyset$ , establishes the condition for fantasy ( $\$ \diamond a$ ), by which the subject confronts/avoids the Real. This is the gift of Pandora and the secret of Endymion, who is “asleep while awake” and, as myth reluctantly admits, related to the solar eclipse.

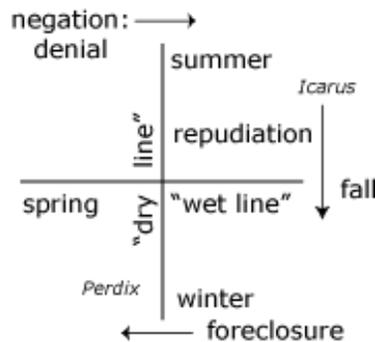
When Žižek claims that “sex has nothing to do with it” by showing that The Lady of the troubadour tradition was, in fact, the best example one can find of the Big Other with enigmatic demands on her clueless subjects, he is actually relating not an exception to the rule of sexuation but to the primary nature of ~~The~~ (first) Woman, Pandora, whose nature is transferred (diagonally) to the cases of the Virgin Mary and The Lady of the troubadours. In this model of sexuation we find the basis of the relation of the unconscious to consciousness: extimacy and obsession. Extimacy, the materialization of a world that is thought to be “perceived” but has already been constructed, involves the double negation that is already triple. Creation is psychotic; sexuation follows, and is perverse in its obstinate refusal at gender symmetry; neurosis finishes the sequence through its command structure of the Big Other, the enigmatic demands and the required conspiracies.

We would find this account to be utterly fantastic were it not already written into the myths of countless cultures and replicated in the informal logic of jokes and popular stories. The overlap of multiple, independent cultural traditions surrounding femininity gives us ample justification for applying Vico’s speculative method. Vico used the same schema he found evident in cultural evolution and the parallel “phenomenology” of the human individual. For Vico, as well as human individuals, facts are not simply facts. They are created by a *withdrawal of meaning* that leaves behind a residue of pure facticity as givenness. Facts relate to Vico’s *certum*, the certain. This is evident in early cultures’ emphasis on particularity, their seeming obsession with multiple names, geneologies, and types whose individuation resists any conceptual or functional grouping. For the ancient mind, the particular did not point to a more important rule, of which it was merely an example. The particular was important, as a particular, in itself. The *certum* in Vico’s system gives way to the *factum*, which Vico claims holds both the modern notions of something made and something true (“*verum ipsum factum*”). The data can be (silently) manifest in two ways: actions and bodily signs (Rancière). This “silent language” is in turn related the myth as “mute” (*mythos*, “mute”). Silence is a key to both (1) the negation of *zimsum*, the  $\emptyset$  (phallus) as withdrawal in Levi Bryant’s terms and (2) the silence of “The Lady” (~~The~~ Lady, we should perhaps write) of the troubadours. Rancière points out, in his book, *The Aesthetic Unconscious*, that silence is equivalent to writing, which must say both more and less than it means (i.e. be the equivalent of human language as a whole, in this contradictory condition). Vico, too, regards writing — the signs of nature conceived as divina-

tory, prophetic — as preceding spoken language and, as *mythos*, a form of silent speech, a “common mental language.”

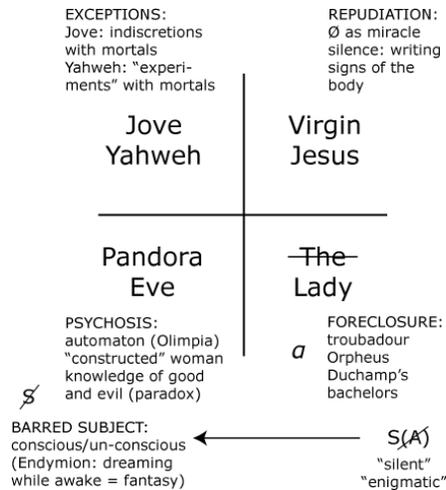
Pay attention to the role of *tuchē* and automaton (and, hence, chiasmus) in Vico’s scheme. The perception of particulars that constitute a “writing of nature” establishes a field of affordances. Plants and rocks relate to mortality, mortality relates to cosmography, cosmography relates to ritual, etc. The *certum* gives rise to a *factum* that is true in that the master signifier has been *silenced*, i.e. its function is written/inscribed, implicit in *factum*, not present as a logically superior concept. Bodily signs and actions are the forms of silent speech that correspond to this condition of the *factum*. The field afforded by particularity (*tuchē*) is automated — and here, in so many cultural examples, we see that the idea of natural chance is connected to the “silent speech” that converts “random” particulars (random only from the perspective of modern conceptual thought) to “enacted” truths, evident in the “signs of the body.” Chiasmus is the most accurate rhetorical figure of this relationship, since its line of forward progress is the automation of particularities that connect acting with the *verum* line that intersects it at a “site of exception” — i.e. the *templum* (= “place of division”) of sacrifice and ritual.

The “silent speech” of myth is also Lemoine and Loraux’s solution to the issues of sexuation. To see how this is done, we must borrow from the quadration of seasons and humors that shows the relationship, for example, of Icarus and Perdix.



Re-arrangement of the “logical” sequence constructed by Empedocles to demonstrate the scientific basis of the humors (blood, choler, melancholy, phlegm) to the seasonal order of air, fire, water, and earth creates two lines, one connecting the wet elements, air and water, and one connecting the dry elements, fire and earth. The stories of Icarus and Perdix engage elements directly. Icarus cannot find the golden mean between the sun and the sea; Perdix is killed by being thrown off a cliff but re-incarnated as a bird that flies close to earth. Perdix is given a sustainable existence through myth (♠♠). Icarus corresponds to the “dying god” motif. His meaning is invested in apotheosis.

If negation *per se* creates a quadrated condition, the basis must be the “internal” double negation where negation “negates itself.” Internalization is the key, since it is “internal” relationships that combine hot/cold and wet/dry elements to construct the cycle of elements, seasons, humors, etc. The *three* Hegelian negations (denial, repudiation, foreclosure) specify transactions leading from the first category to the other three. Following Lemoine, this can be more readily understood in terms of the (civic) mythologies/cosmographies where sexuation plays a key role, from the a-sexual generation of Athena, the theft of fire by Prometheus and the corresponding punishment in the creation of Pandora. This and related sequences of interdiction/violation/retribution constitute negations in terms of the “mute speech” of myth, which directly relates to the “mute speech” of natural signs and actions (Vico).



The fully realized quadrated schema of negations, filled out with correspondences to the several myths of Jove/Yahweh, Virgin/Jesus, ~~The~~ Lady of the troubadours, and Pandora/Eve, suggests that negation is *cyclical*, in that the initial condition that gives rise to the "god of exception" corresponding to the discourse of the master and establishment of Law superimposes Pandora on to Elohim, where sexuation is ambiguously present. I suggest that this "quadrated" scheme of negation compares interestingly to Lacan's table of sexuation.

In particular, the role of ∅ expands within the quadrated schema of negation. In the position of the Master, it is most purely "phallic." It is the rule of castration, against which the one exception serves as the father who must be murdered by a conspiracy of the sons. The conspiracy is the real objective of this stage, and the actual father-exception may be completely illusory. The ∅ of Mary/Jesus is "the miracle," related to sites of exception that have been converted to field where meaning, though subtracted, allow a particularity of immediacy, materiality, and actuality. The miracle can be seen as the "opposite" of prophecy, in that it is the fulfillment of prophecy, which is the dominant form of ∅ in the diagonal case of Pandora/Eve. The ∅ of The Lady is constituted by withdrawal as silence and temporal-spatial isolation. This is shown in the traditions surrounding the troubadour tradition.

The negation of foreclosure forecloses the repudiation and denial negations that preceded it, but it affords the affirmation of psychosis, in which good and evil are given equal weight — the products of Pandora, the "knowledge" that Eve gained from the serpent. This is the Real to which the subject, "barred" in that the speaking being must be divided into conscious and unconscious parts, can react only by a turn to fantasy (Lacan's matheme: §∅a). The lines drawn from a and S(A) in Lacan's quadrated graph of sexuation connect to the subject in a way that specifies this "turn the fantasy." The emblem of Endymion, the mortal who is "asleep while awake" in order that Diana/Astarte/Pandora/Eve may "kiss" him (cf. the "eclipse" of Apollo by the moon), is this "ultimate subject," whose fantasies are really dreams that, conceived in a waking state, "haunt the margins" of reality in the same way Santner and others have said that the woman "haunts the margins" of the symbolic.

The phrase, "freedom and power," is repeated in Hitchcock's film, *Vertigo*, where it relates to the enigmatic "triangulation" of identities, Carlotta Valdez, Madeleine Elster, and the actress Judy who impersonated — negated — both of them. The phrase could be taken as the motto borrowed from the Primal Father, incarnated in the evil industrialist wife-killer Elster but integrated into the myth that sustains the story's fiction-within-a-fiction as well as its diagetic logic. Freedom is the supply side and power the effect of the principle of  $\exists x \cdot \emptyset x$ : there is "at least one" who is not ruled by symbolic castration.

Carlotta had been abused by a wealthy San Francisco magnate and driven to suicide when her child was taken from her. The child, as the "not all" element on the feminine side of the graph, survived through the female line of the family to haunt Madeleine, whose "not all" quality ap-

peared in the symptom of her multiple personalities. The enigmatic Madeleine was actually even more of a case of the “not all” in that she was actually the actress Judy, hired by Elster to engage the detective Scottie, who by falling in love with “Madeleine” would make the ideal witness at the inquest following the murder of the real Madeleine. Scottie repeats the phrase “freedom and power” when he seizes Judy at the top of the tower where the real Madeleine had been murdered by Elster. Judy commits suicide in response to the shock of what she takes to be the approaching spectre of Madeleine, the shadow of a nun who has come up to investigate the noise. The ciphers of S(A),  $\alpha$ ,  $\Phi$ ,  $\$$ , and  $\emptyset$  in the lower half of the Lacanian sexuation table are nearly sufficient to tell the whole story of Madeleine/Judy, while the upper half is sufficient to explain the roles of Elster and the other Primal Fathers, as well as the choice of the clearly castrated Scottie to follow the fake/Real Madeleine. Judy is “more Madeleine” than the actual Madeleine, because she bridges the enigma of the not-all.

D. Kunze, January 15, 2012

## List of Works Cited

---

- Bloom, Harold, *Kabbalah and Criticism* (New York: Seabury Press, 1975).
- Bryant, Levi, *The Democracy of Objects* (Ann Arbor, MI: University of Michigan Library, 2011).
- Lacan, Jacques, *The Seminar of Jacques Lacan, Book XX, On Feminine Sexuality, the Limits of Love and Knowledge, 1972–1973*, trans. Bruce Fink (New York: W. W. Norton & Company, 1998).
- Lemoine, Ginnie, “A Reading of the Formulae of Sexuation: The Woman Does Not Exist,” Seminar given at Heraklion, February 17, 1993, and London, May 22, 1993, trans. John Conolly, Marc Du Ry, and Lindsay Watson, [http://www.jcfar.org/Jcfar\\_downloads.html](http://www.jcfar.org/Jcfar_downloads.html).
- Loraux, Nicole, *The Children of Athena: Athenian Ideas about Citizenship and the Division between the Sexes* (Princeton: Princeton University Press, 1993).
- Onians, Richard, *The Origins of European Thought about the Body, the Mind, the Soul, the World, Time, and Fate* (Cambridge, UK: Cambridge University Press, 1951).
- Ranaci re, Jacques, *the Aesthetic Unconscious*, trans. Debra Keates and James Swenson (Malden, MA: Polity Press, 2009).
- Santner, Eric L., *On the Psychotheology of Everyday Life: Reflections on Freud and Rosenzweig* (Chicago: University of Chicago Press, 2001).
- Vico, Giambattista, *The New Science of Giambattista Vico*, trans. Thomas Goddard Bergin and Max Harold Fisch (Ithaca: Cornell University Press, 1948).
- , *On the Most Ancient Wisdom of the Italians: Drawn out from the Origins of the Latin Language*, trans. Jason Taylor (New Haven: Yale University Press, 2010).
- Žižek, Slavoj, “The Most Sublime of Hysterics: Hegel with Lacan,” trans. Rex Butler and Scott Stephens, [www.lacan.com/zizlacan2.htm](http://www.lacan.com/zizlacan2.htm).
- , *Iraq: The Borrowed Kettle* (London: Verso, 2004).